

dispar como traducciones de Dumas o imitaciones de Walter Scott y en ellos vieron la luz algunas obras de escritores decimonónicos tan representativos como Fernán Caballero, Alarcón y Valera. A la difusión de la novela histórica y de la llamada novela social contribuyó también la creación de empresas literarias cuyo fin era dar a conocer a un público de muy diversa procedencia social una variedad de relatos que en la mayoría de los casos eran de dudosa calidad literaria. A partir de 1839 verán la luz en el *Semanario* numerosos estudios y críticas sobre la novela, especialmente en relación con las originales escritas por autores españoles. En época de Mesonero recogió y difundió las corrientes francesas del día, en especial, la llamada novela de costumbres, y se interesó posteriormente por la novela filosófica y social de George Sand, de Dumas, de Balzac y muy especialmente de Eugenio Sue, a quien se llegó a considerar como «el primer novelista de la época» y fue profusamente imitado en toda Europa. Rubio señala también que «el término novela se identifica en aquella época con relatos que suelen tener en la actualidad gran semejanza con el cuento», y que bajo el nombre de «cuento» hay numerosos relatos cuyos temas y enfoque están cercanos a otros géneros con los que a primera vista tienen poco en común, como sucede con el cuadro de costumbres.

El *Semanario Pintoresco* se mantuvo en un justo medio, apartado de la lucha entre clásicos y románticos, y en sus páginas predomina el equilibrio propio de una publicación ecléctica cuyo propósito fue difundir temas de interés general, y cuando triunfó el eclecticismo en los años cuarenta lo celebró y difundió en sus páginas. Fue sin duda «el mejor exponente del costumbrismo romántico» y su lectura refleja la gradual evolución de los gustos literarios de la época. Sus páginas fueron el lugar de encuentro de los escritores de más relieve en el segundo tercio del pasado siglo y en ellas se reseñaron, por lo general de manera favorable, las obras originales debidas a escritores españoles. En conjunto, puede considerarse como una revista modélica en su género, que necesariamente habrá de consultar el estudioso de la vida española a mediados del siglo XIX.

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Patricia Santoro. *Novel into Film. The Case of La familia de Pascual Duarte and Los santos inocentes*. Newark, U of Delaware P, 1996, 216 pp.

In this monograph, Patricia Santoro analyzes two fundamental narratives of contemporary Spanish literature, Camilo José Cela's *La familia de Pascual Duarte* (1942) and Miguel Delibes's *Los santos inocentes* (1981), together with their respective film adaptations by Ricardo Franco (1975) and Mario Camus (1984).

In the opening chapter, she briefly addresses the question of the film adaptation, drawing mainly on the work of Dudley Andrew and Keith Cohen. Santoro provides what she terms «a summary, hardly exhaustive in scope, but presumably useful, of various theories that come together as a basis for the analysis of the cinematic adaptation», and these include «structuralism, semiotics, deconstruction, reader criticism, and Freudian/Lacanian psychology» (15) which she later incorporates into her analyses of the narratives. These brief summaries, together with the inclusion of parenthetical definitions of terms that range from «tracking shot» (21) to «dangling diegetic signifier» (176) and translations of Spanish quotes into English, indicate that this study is intended for general readers as well as specialists.

In order to historically contextualize these texts, Santoro devotes a short chapter to the agrarian question in Spain during the first half of the century, with sections devoted to topics such as latifundia, the peasant class, the formation of labor unions, and agricultural reform during the Franco regime.

Citing Horney and Fromm in her chapter on Cela's novel, Santoro contends that an individual's behavior is a direct result of society's influence. She refers to works by earlier critics (G. Sobejano, J. Ortega, and P. Gil Casado) to substantiate this viewpoint regarding the novel's protagonist. She believes that the written text «asks the collaborative reader to deconstruct the narrative and to read a potentially subversive social and political discourse through the suggestive gaps in the story line» (61). She also discusses narrative techniques such as the framing device and the unreliable narrator, and then focusses on each of the violent acts committed by Pascual.

Her chapter on Delibes's novel centers on «debunking the myth of the humble peasant» (129). She maintains that characters such as Paco and Régula represent either the idealized peasant or the exploited laborer in a modern feudal society, a duality reflected in the hybrid nature of the narrator and that the reader «slips in and out of judgment» (141) regarding the ultimate meaning of the myth. In another dichotomy, she also sees Azarías as both a legendary figure and an anti-hero in the mode of Delibes's other novels.

The most important chapters in this study are those dedicated to the screen adaptations. Her close reading of both films provides many insights, but also offers numerous interpretations that many readers will question. For example, in her section on the discourse of Christianity in *Los santos inocentes*, her comments on the Pietà are thought-provoking, but equating Régula and Paco as Mary and Joseph figures, or relating the bishop with current pope all seem to be stretching symbolic readings too far for this reader. The same can be said of the multiple levels of symbolism that she reads into Don Jesús's coat of arms and its application to the film character (107, 108) her attribution of Frankenstein

iconography to Azarías (170), and use of the term «surreal» to describe segments of both film texts (124, 170, 183).

She views R. Franco's screen version as being a formalist text with a minimalist aesthetic in which there is an «emphasis on the distantiated image» (93) as the maker of meaning. Santoro analyzes the sound track, interior shots, and how the film text transforms each of the main characters.

For those who teach this film, her close analysis of *Pascual Duarte's* opening scene as one that is «characteristic of the conceptual and narrative strategies throughout the film text» (94) can provide the basis of interesting classroom discussions. After a similar close reading dedicated to the Quirce segment of *Los santos inocentes*, she does not give as detailed attention to the other sections of the film, stating that «the remaining flashback segments, those of Nieves, Paco, and Azarías, work in much the same fashion» (187).

Her statement that Camus's adaptation of *Los santos inocentes* has «as its central organizing dynamic the principles that every image counts and that no truth remains untold» (176) leads to close analyses of «highly coded» signs such as the train on which Quirce arrives or the bridge that Azarías crosses. Her comments that the novel's hybrid narrator «becomes a function of the camera eye» (167) in the film brings up the complex issue of point of view in cinema. Extending this concept to the sound track — that music imitates the hybrid narrator in that the «drums and the tambourine represent the authorial voice that distances the viewer from the seductive language and imagery of the peasant discourse» and the rebec «represents the peasant voice» (173) — is questionable.

Santoro concludes that R. Franco's film adaptation «has made a successful attempt to expand upon the threads of social, economic, and historical discourse that are only suggested in the original work» (127) and that Camus's adaptation «has optimistically opened up the novel and has rewritten the ending in order to reflect the new era of post-Franco Spain» (188).

*Novel into Film* also contains a glossary of film terms and an Appendix with a «partial list» of Spanish film adaptations that, aside from omissions, has a few minor errors (*No encontré rosas para mi padre* is by José Antonio García Blázquez, not Manuel Vázquez Montalbán: *Cómo ser infeliz y disfrutarlo* is based on the work of the same name).

Santoro does not take into account several recent studies on Spanish film that deal specifically with the texts under consideration, such as the excellent doctoral thesis by Susan Martín-Márquez; articles by Matías Montes-Huidobro, Antonio Varela, and others; or Marsha Kinder's seminal *Blood Cinema*. Nevertheless, her *Novel into film* adds to the growing attention given to Spanish cinema and will be useful to bring to the discussion and the teaching of these important screen adaptations.